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There was something romantic in the candidate's career that appealed to them. So they had "the mountains echo back for Fremont," and they labeled him "The People's Choice for 1856" and "Jessie's Choice." They showed much cleverness in their designs, too, but Fremont was not elected. Buchanan did not draw out many medals, but there was one that attracted attention because of a clever play upon the candidate's name. It showed a large buck jumping over a cannon.

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Eighteen hundred and sixty marked the period of the campaign medal's greatest popularity. Some 200 different designs were utilized in striking off Lincoln medals, a collection second only to that dealing with Washington. It would be impossible here to reproduce the inscriptions or describe the designs. The one silver medal before referred to bore the inscription "Free Territory for a Free People." Others referred to him as "The Great Rail Splitter of the West," "Honest Abe of the West" and "Honest Old Abe." Some of the war cries on the medals were "Free Homes for Free Men," "No More Slave Territory," "Freedom to all Men, Union." The same sort of medals served Lincoln in 1864. There were McClellan medals, too, for the most part showing him in full uniform and on horseback, but none of these are now of special interest. Since 1864 medals have lost their old-time popularity. There were many Grant medals, but none of any especial political or historical interest at this time, although the future numismatist may value them. The same is true of all the latter medals. There were one or two clever ones in the Garfield campaign, but that is all. The fact is, that the wholesale manufacture of our late campaign medals, the beastly metal used in them, and the inartistic character of their designs, have reduced them to the level of waste metal. Numismatists will secure examples merely to keep up the sequence of their collections, but there will never be any tall bidding for them in the coin sales.

## DUDLEY SALE PRICES

M. HENRI GARNIER, in his *Guide de l'Amateur*—which is, by the way, a very valuable publication for art collectors who read French, and which may be subscribed for through Duprat & Co. of this city—gives the following list of prices at the Dudley sale, held at Christie's in London on June 25 last:

P. Breughel, "Noah, His Family and Animals Entering the Ark," 3,120 francs. A. Cuyt, "River Scene, with Boats: Morning," 2,860f.; "River by Moonlight," 2,080f.; "Vast Landscape, with Animals and Figures," 46,800f. N. Berchem, "Romantic Landscape, with Figures and Cattle" (Scarabruk Collection, 1861), 6,240f. Karel Fabritzius, "Portrait of Abraham de Nette" (signed, which is a rarity), 5,070f. Hobbema and A. Van de Velde, "Dutch Landscape: Summer Morning," figures and cattle by V. de V., signed and dated 1663 (Littleton and Haigherton collections), 249,600f.; "Small River Landscape" (Novar collection), 49,400f.; "Wooded Landscape, with Figures," 39,800f.

B. Maton, "Interior, with Woman Plucking a Duck and Man Lighting his Pipe," 6,630f. W. Mieris, "The Grocer's Shop," 18,980f. F. Mieris the Elder, "The Smitten Cavalier," 88,400f. Mierevelt (or J. Ravenstein), "Portrait of Woman in Black," 2,860f. J. Van Os, two flower, fruit and bird pieces, 4,160f. and 3,900f. Adrian van Ostade, "Kitchen Interior, with Peasants," 65,000f.; "Village Interior," 36,400f. Isaack van Ostade, "Beach at Scheveningen," 26,000f. Rembrandt, "St. John Preaching in the Desert," 65,000f.; "St. Matthew" (an early work), 13,520f.; "A Gentleman," 19,760f. Jacob Ruysdael, "The Ruin" (Collections Morelli, Calonne, Coclens, W. Smith, Radstock, Bridel), 30,400f. D. Teniers, "Christ Crowned with Thorns" (Fesch and Lebrun collections), 18,200f.; "Farmyard," 12,220f. S. de Vlieger, "Fisherman and Boats, Scheveningen," 18,980f.

Ch. Wouvermans, "Halt of Hunting Party," 91,000f. J. Wynants and A. van de Velde, "Birdseye View of Landscape with Distant Town," 26,680f. J. Van Eyck, Wing of a Triptych, 88,400f. Rubens, "Wooded Landscape: Moonlight" (Sir Joshua Reynolds' Collection), 14,820f.; "Juno Transferring the Eyes of Argus to the Tail of a Peacock," 39,000f. Richard Wilson, "Scene on the Dee" (Coyningham collection), 7,800f. David Roberts, "Jerusalem," 3,640f.

Murillo, "Old Woman and Boy in Landscape," 46,800f.; "St. Anthony of Padua and the Child Christ" (replica of the Berlin Museum picture), 30,160f. F. Clouet, "Portrait of Francis I," 4,540f. J. L. David, "Portraits of Pius VII and Cardinal Caprera," 13,260f. F. Albano, "The Three Maries at the Sepulchre," 3,640f. Fra Angelico de Fiesole, "Virgin and Child Enthroned and Surrounded by Angels," 20,800f. Andrea d'Assisi, "Virgin and Child, St. Dominic and St. Catherine of Sienna," 2,600f. Fra Bartolomeo, "Virgin and Child," 13,260f. Marco Basiati, "Holy Family," 21,580f. Giovanni Bellini, "Madonna and Child, St. Peter and St. Paul," 9,360f.; "Madonna and Child," 28,600f.; "Head of a Man," 4,715f. Bonifacio, "Madonna, Child and Holy Personages" (Eastlake collection), 25,226f. P. Paris, "Portrait of a Lady," 13,260f.

Sandro Boticelli "Madonna, Christ and St. John," 10,400; "The Nativity," 40,300. Canaletto "Venice, with Church of St. John and St. Paul, and Colleoni Monument," (Wakeman, Exeter, Marmaduke Constable Maxwell collections) 50,700; "The Grand Canal," (Bessborough collection) 54,600. L. Caracci "Male Portrait," 1,300. Correggio, "Angel's Head," (fragment of fresco) 4,030; two others, same origin, 2,210. Lorenzo di Credi, "The Virgin, Child and St. John," 62,400. Crivelli, "Virgin and Child Enthroned, with Saints," 18,200; "Pieta," (painted 1476 to 1486) 10,880; "The Interment," 2,730. Carlo Dolci, "Virgin's Head," 9,760. Sassoferrato, "Virgin and Child," 6,240. Francesco Francia, "The Madonna, Child and St. Joseph," 10,860; "Virgin and Child," 13,000. Garofolo, "A Greek Sacrifice," (Salamanca collection) 9,780. Giorgione, "A Venetian Supper," (Celotti and San Donato collections) 5,460; "The Age of Gold," (Alex. Barker collection) 13,520. Giotto, "The Last Supper," (Bisenzio collection) 7,020; "Beheading of a Saint," 3,250. Fillipino Lippi, "Portrait of Simonetta," (Rogers, Davenport, Bromley, Barker collections) 41,600. Bernardino Luini, "A Lady as Venus," 5,850. Andrea Mantegna, four subjects of "The Passion" from a missal, 8,220.

Palma Vecchio, "Madonna and Child, St. Elizabeth, St. John, and St. Catherine," (Barker sale) 11,440; "Holy Family," (same sale) 15,900. Baldassare Peruzzi, "Adoration of the Shepherds," (altar piece, Fesch collection) 6,500. Pinturicchio, two panels, of St. Augustin and St. Ambrose, 2,210. Pietro Perugino, five paintings which had formed the pradilla of an altar, c. 1480, "The Nativity," 18,620—"The Baptism," 18,400—"The Resurrection," 6,760—"Noli Me Tangere," 13,260—"Jesus and the Samaritan," 26,000 (from the Barker collection). Raphael, "The Crucifixion," (Fesch, Canino, Ward collections) 275,600; "The Virgin," (Novar collection) 79,300; two pendants, of three holy personages, each, 1,560 and 1,430. Salvator Rosa, "Moses Rescued from the Stream," (Colonna, Otley, Lord Temple collections) 11,700. Andrea del Sarto, "Holy Family," 13,550; "Pieta," (Novar collection) 24,770. Tintoretto, "Adam and Eve," (Orlandini and San Donato collections) 18,860. Titian, "Mother and Child," 62,400; "Sleeping Venus," 2,860. Pierino de la Vaga, "The Nativity," (dated 1534) 12,220.

The sequence of the above follows the numbers of the catalogue. The prices are in francs. It seems to me that the comparatively low price realized by Raphael's "Crucifixion" has hardly attracted the attention it deserves. The picture is, by universal consent, one of the most authentic, interesting and important Raphaels in the world. In 1845 at the time when Old Masters were still at low-water mark, it sold for £2,240. Now, at a time when prices for really first-rate examples of the great painters rule very high, it fetched at public auction £11,130. Seven years ago another Raphael, to which the same description as that given above would apply, was bought not at public auction, but by private treaty. The price paid was £75,000—or seven times that paid for the Earl of Dudley's.

## THE MAGNIAC AUCTION

At the Magniac sale, in London, a jeweled Sèvres porcelain jug, which was formerly the property of Tippoo Sahib, went for 53 guineas; a Dresden dinner and dessert service was sold for £89; a Louis XV library table went for £245, and two Louis XVI mahogany cartonnières were bought by Duveen for £355 each. A Louis XV white and gold sofa went for £260, and Chinese carvings in rock crystal and amber were sold on the shilling basis without attracting much attention. A small ivory fan went for 43 guineas; sixty-one dinner plates, basins and covers for 52 guineas; a teacup and saucer for 43 guineas, and a pair of figures—shepherd and shepherdess—for 42 guineas. A pair of Louis XV candelabra went for 700 guineas; a pair of Louis XV wall lights for 88 guineas; a Louis XVI screen for 60 guineas; two sets of Genoese curtains for 125 guineas and a pair of old Sèvres seaux for 200 guineas. The magical speculum of Dr. Dee, which was owned by Horace Walpole, was sold for 78 guineas. This is the stone with which Dr. Dee performed his alleged miraculous cures. It has been in half a dozen collections in its time. A pair of trophies of Roman arms in Dresden enamel fetched £46; two-handled vase of Hispano-Mauro ware of the fifteenth century, made originally for the Medici family, £670; a Moorish jarra, similar to one in the Alhambra, at Grenada, £80; two panels of lusted earthenware, £165; two panels, one with the arms of Emperor Charles V, £190; a richly gilt metal powder flask, £200. A rapier of the sixteenth century brought £51; an English wheel lock rifle went for £105; an embossed steel breastplate, by Negrol, £400, and a steel chamfron, or armor plate for a horse's head, £235. A clock, which was formerly owned by Philippe Egalité, went for £120, and a clock from Versailles for £353. A Louis XVI cabinet from the Petit Palais de Versailles brought £220; an oblong panel of Aubusson tapestry, £475, and two tapestry panels £355 and £200 respectively. The dealers continued to be the chief purchasers, as at the commencement of the sale.

The *World* of this city, in a hysterical and utterly illogical attack on Mr. James E. Kelly's uniquely spirited bronze statuette of "Sheridan's Ride," claimed that it was false to fact. Mr. Kelly sent the paper a copy of General Sheridan's letter to him endorsing and commending the work. The *World* printed the letter with the omission of the most important word in it—a horrid printer's error, of course!